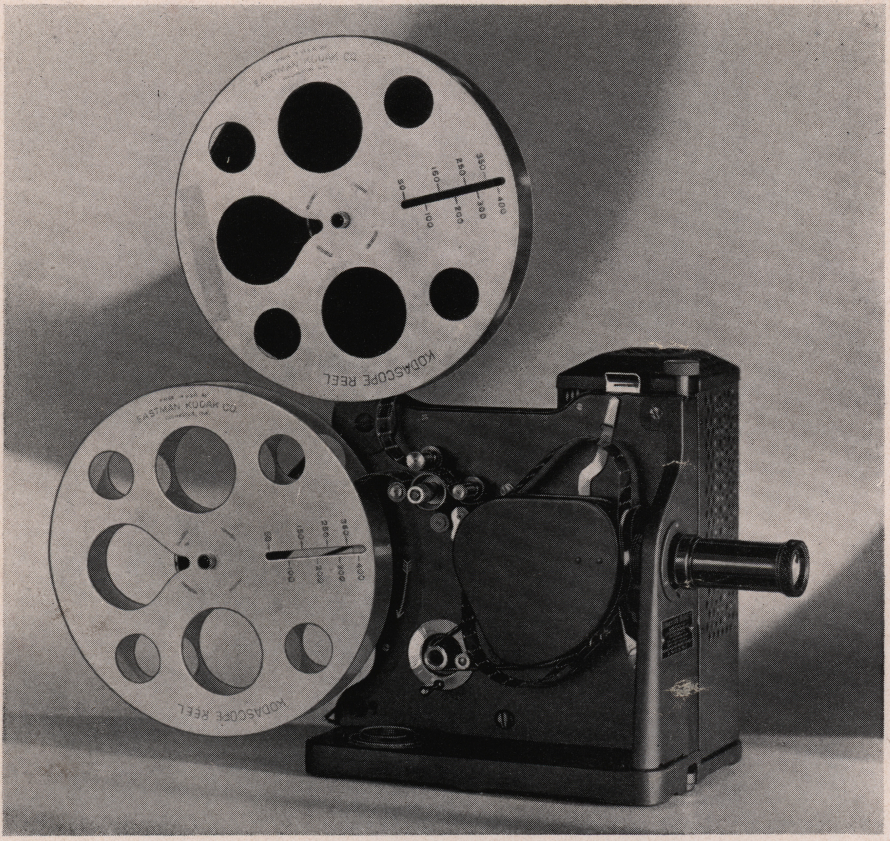
THE CINÉ-KODAK NEWS

ANNOUNCING
CINÉ-KODAK
SUPER-SENSITIVE
KODACOLOR FILM

MARCH
APRIL
1932

. . . . NOW YOU CAN BUY KODASCOPE *MODEL* C



for

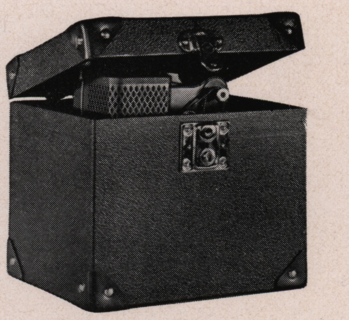
$50

HERE'S bright news! Kodascope C, known among thousands of movie makers as the star of the low-priced projector field, now costs but $50. It's the same dependable and efficient projector that long since made a name for itself. Nothing is changed about it except the price. It was $60 . . . it's now $50.

Kodascope C is small in size . . . light in weight. Threading is extremely simple—only one sprocket. There is a framing lever, positive in action, and focusing is done by turning the lens barrel. Model C shows clear, sharp pictures that are fully illuminated. At high speed the motor will rewind 400 feet of film in approximately 30 seconds.

A unique feature of the "C" is that it can be equipped with extension arms that make it possible for you to project 800 feet of film at one showing. This means thirty minutes of pictures without stopping to change reels.

See Kodascope C at your Ciné-Kodak dealer's. He'll gladly put it through its paces for you. Kodascope C complete with 100-watt lamp, 1-inch or 2-inch lens, film splicing and oiling outfits, costs only $50. 800-foot extension arms for Kodascope C, $7.50. 800-foot reels, $3.00 each. EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



This is the new case for Kodascope C. Sturdily constructed and covered with leather-like material. Space for the projector, connecting cord, and one 400-foot reel. Price, $7.50.

MARCH-APRIL 1932

THE CINÉ-KODAK NEWS

Published Bi-Monthly in the interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y. Volume 8 Number 7.

AND NOW: *SUPER-SENSITIVE* KODACOLOR FILM!

At no increase in price—twice as fast as in the past—permitting Kodacolor movies on dull or slightly cloudy days and in the shade

MOVIE makers have been waiting for this new Kodacolor Film, with greatly increased latitude, that makes possible Kodacolor movies beyond the "direct sunlight" scope of regular Kodacolor Film. It's *Super-sensitive* Kodacolor Film from now on—regular has been discontinued.

This new film produces even richer, more vivid, more pleasing rendition of colors than ever before, with fair lighting as well as with ideal lighting. And it costs no more than did regular Kodacolor Film. Certainly this new, faster Kodacolor Film could not have been announced at a better time. For each day brings spring one step nearer, and here is the film with which to herald the season.

There's no need now for *f.*1.9 camera owners to pass up shots in the shade, or to wait for the sun to reappear from behind a patchwork of clouds. This new film has the speed and the latitude to make all the Kodacolor shots you want in good camera weather. It will *not* reproduce rich coloring on heavily overcast days when you cannot *see* rich coloring. That would be unnatural—and this film reproduces colors naturally, but over a far wider range than ever before.

Here's the exposure guide which is packed with each roll of Super-sensitive Kodacolor Film:

LIGHT CLASSIFICATION	EXPOSURE	CAMERA SPEED
Dull or in Open Shade	No N. D. Filter	Half
Slightly Cloudy	No N. D. Filter	Normal
Direct Sunlight	N. D. 1	Normal
Intensely Bright	N. D. 2	Normal

Early or late in day, increase exposure by changing N. D. Filter or decreasing camera speed.

Dull—Sky completely overcast, but good light. Do not confuse with *Very Dull.*

Open Shade—Subject lighted by large area of sky.

Slightly Cloudy—Sun just obscured, no distinct shadows cast. Also for clear days when only part of subject is in sunlight.

Direct Sunlight—Full sunlight, distinct shadows cast.

Intensely Bright—Unusually brilliant sunlight, without large shaded areas.

See your Ciné-Kodak dealer for *Super-sensitive* Kodacolor Film. And be certain to use the new and different ratio diaphragm cap supplied with each roll of this new double-speed film.

No longer need you wait for bright sunshine to make close-ups in color. Fair weather is all you need, and you can even make shots such as this, at half speed, in full, natural colors, on dull days or in the shade.

THE SIMPLICITY OF INDOOR MOVIES

Specific instructions for indoor shots with f.1.9, f.3.5 or f.6.5 Ciné-Kodaks when using Ciné-Kodak Super-sensitive Film and 35 cent Mazda Photoflood lamps

THE November-December issue of this publication introduced a new factor into the world of home movies—the 40 cent, 64-volt, 100-watt lamp for use in making indoor movies with Ciné-Kodak Super-sensitive Panchromatic Film.

Camera owners everywhere have taken to the use of the new fast film and the 64-volt, 100-watt lamp with unprecedented enthusiasm. And the tidings that all movie makers, *no matter what the lens equipment of their cameras might be*, can now make movies right in their homes with the minimum of trouble and expense might well be regarded as news of the first importance.

In fact, this lamp has made a name for itself in more ways than one—for from now on it will be known as the Mazda Photoflood Lamp, and as such it will cost less, last longer and be equally effective photographically. Each lamp will be marked, "Mazda—105-125 V.—Photoflood." Its new price is 35 cents, and its life, according to the manufacturers, will average two hours on 115-volt home lighting circuits. Some may last considerably less, due to variation in the voltage being supplied at the time of their use. But even when a Mazda Photoflood lamp lasts but fifteen minutes or so, if it is lighted only while the camera is running, it will supply illumination for several hundred feet of film.

Family shots—the children—are unquestionably the most important movies of them all. These precious film records can now be made, without extensive preparations, without costly lighting equipment, right in your home with every assurance that you will receive movies as sparklingly clear as your best outdoor shots.

A certain amount of information is necessary in order for you to enjoy these new picture opportunities to the fullest.

The new simplicity of indoor filming is made possible by the phenomenal speed of Ciné-Kodak Super-sensitive Panchromatic Film, which is about three times as fast as regular Panchromatic Film with artificial light. The use of this new film indoors automatically endows *f*.3.5 cameras with the lens speed formerly possessed by *f*.1.9 cameras when using regular Panchromatic Film. And even *f*.6.5 camera owners may now make indoor shots within certain limitations.

With f.1.9 Ciné-Kodaks

Generally speaking, one of these lamps in a reflector is as efficient as three or four scattered about the room in unshielded wall or ceiling fixtures. Yet, reflectors, though helpful, are not necessary to owners of *f*.1.9 cameras. A dinner party, for example, may be filmed at *f*.1.9 by merely placing three Mazda Photoflood lamps in fixtures near your subjects. In the average living room, generally larger than dining rooms, you can make movies at *f*.1.9 with equal ease by using four of these lamps about the room. Two lamps in the average sized kitchen will suffice when filming the Sunday roast being taken from the oven, and, in most bathrooms, one will furnish sufficient illumination for pictures of the youngster splashing about in the tub, with the lens stopped down to *f*.2.8.

Such shots, made without the use of lamp reflectors, will result in eminently satisfactory movies when filmed with *f*.1.9 cameras. Greater depth of focus and crispness, especially important when making close-ups, may be obtained, however, through increasing the amount of light by using the lamps in reflectors and stopping down the camera to *f*.2.8, *f*.3.5, or *f*.4. See the instructions which follow for *f*.3.5 Ciné-Kodaks.

With f.3.5 Ciné-Kodaks

Owners of *f*.3.5 cameras operated at *f*.3.5 may use these lamps without reflectors with equal effectiveness by doubling the number of lamps required for *f*.1.9 cameras.

But this requires quite a few more lamps than are necessary if reflectors are called into play. Reflectors may be used on an extension cord or on a floor lamp, and the lamp tipped upward

Every day in every home there are dozens of shots well worth recording with your movie camera. This article tells you just how to make them.

to direct the light in the proper direction. Only one lamp in a reflector is necessary when it is used four feet from your subject—and the wide-angled light supplied by most of the reflectors now on the market will enable you to illuminate a small group at this distance. Excellent movies can be made at *f*.3.5 with two lamps in reflectors six feet distant from your subjects, and at this distance you can illuminate one entire side of a room. One lamp in a reflector will suffice for any shots you desire in the kitchen, and one lamp without a reflector will supply ample light by which to film baby in the bathtub.

So much for *f*.3.5 cameras.

With f.6.5 Ciné-Kodaks

Owners of *f*.6.5 cameras will do best to confine their indoor movie making to shots of small groups and close-ups. For indoor movie making is a use for which these cameras were never intended. Two lamps in reflectors four feet from your subjects will result in excellent movies.

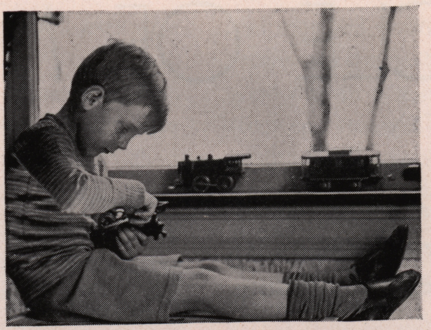
Simple—isn't it?

And the clarity and loveliness of tone values of the movies you will make with Ciné-Kodak Super-sensitive Film will amaze you.

It is well to remember that the distance from lights to subject is what determines exposure—*not* the camera distance. By playing the light upon your subject somewhat from the side at the correct distance, the camera may be moved back to include the desired field.

Refinements in photographic value will be obtained if, when using more than one lamp in reflectors, they are played upon your subjects from several feet to the sides of your camera and at distances that average the correct distance. For example, two lamps in reflectors are required at *f*.3.5 when the lights are six feet distant. Use one of the lamps *four* feet from your subject and the other *eight* feet. And, if you wish to obtain added beauty in your scenes, backlight your subjects with an additional light in a floor or table lamp, placed behind and above the subject, so that no direct light enters the camera's lens.

If you have not already done so, by all means purchase some 35 cent Mazda Photoflood lamps from your Ciné-Kodak dealer and learn for yourself the advantages of their use with Ciné-Kodak Super-sensitive Panchromatic Film in making in-the-home family movie records.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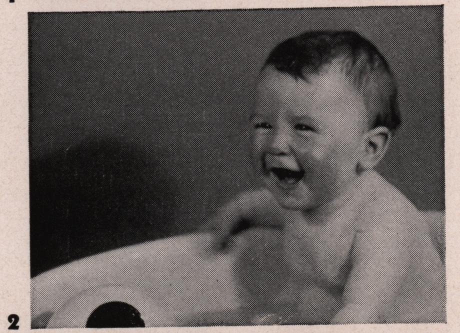
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1. On bright days, shots similar to the uppermost illustration on this page should be filmed at *f*.3.5 or *f*.4. When the sun plays directly upon your subject, shoot at *f*.5.6. No artificial light is necessary.

2. The baby in the bathtub should be filmed at *f*.2.8 by an *f*.1.9 camera and at *f*.3.5 by an *f*.3.5 camera when one Photoflood lamp is used in a nearby bathroom fixture, or with two of these lamps in reflectors by an *f*.6.5 camera.

3. The table lamp scene of the boy and the boat model is an *f*.3.5 shot when using one Photoflood lamp in the table lamp.

4. The wistful miss in a high chair can be filmed with one Photoflood lamp in reflector at *f*.3.5 or *f*.4; or with two lamps in reflectors at *f*.6.5.

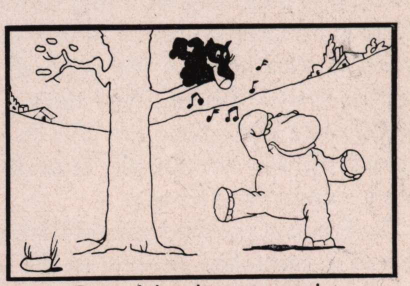
5. And a shot similar to that of the youngster in bed, presumably in a small child's bedroom, can be filmed with two Photoflood lamps in nearby fixtures at *f*.1.9, one lamp in a reflector at *f*.3.5, or two in reflectors at *f*.6.5.

6. For birthday party dining room scenes use three of these lamps in wall or ceiling fixtures at *f*.1.9, one in a reflector at *f*.3.5 (or two 6 feet distant if you want to include more of the room) or two in reflectors 4 feet distant at *f*.6.5.

HERE'S FUN FOR YOUNGSTERS

An entertaining stunt is that reported by Mr. A. G. Trimble of Pittsburgh, Pennsylvania.

"My boys recently hit upon a scheme with their Kodatoy that I think is rather unique—cartoon tracing. They project Cinegraph cartoons upon a white sheet of paper instead of upon a screen, and, when they come to an exceptionally amusing scene, stop projection and trace the picture shown upon their paper screen. I am enclosing a few samples of their work—or rather, fun."


One of the drawings made by Mr. Trimble's boys

Our compliments to the discoverers of a new field of home movie enjoyment.

THE MIRACLE OF MOVIE FILM

A non-technical explanation of Ciné-Kodak Film processing and the benefits of patented Eastman automatic printing

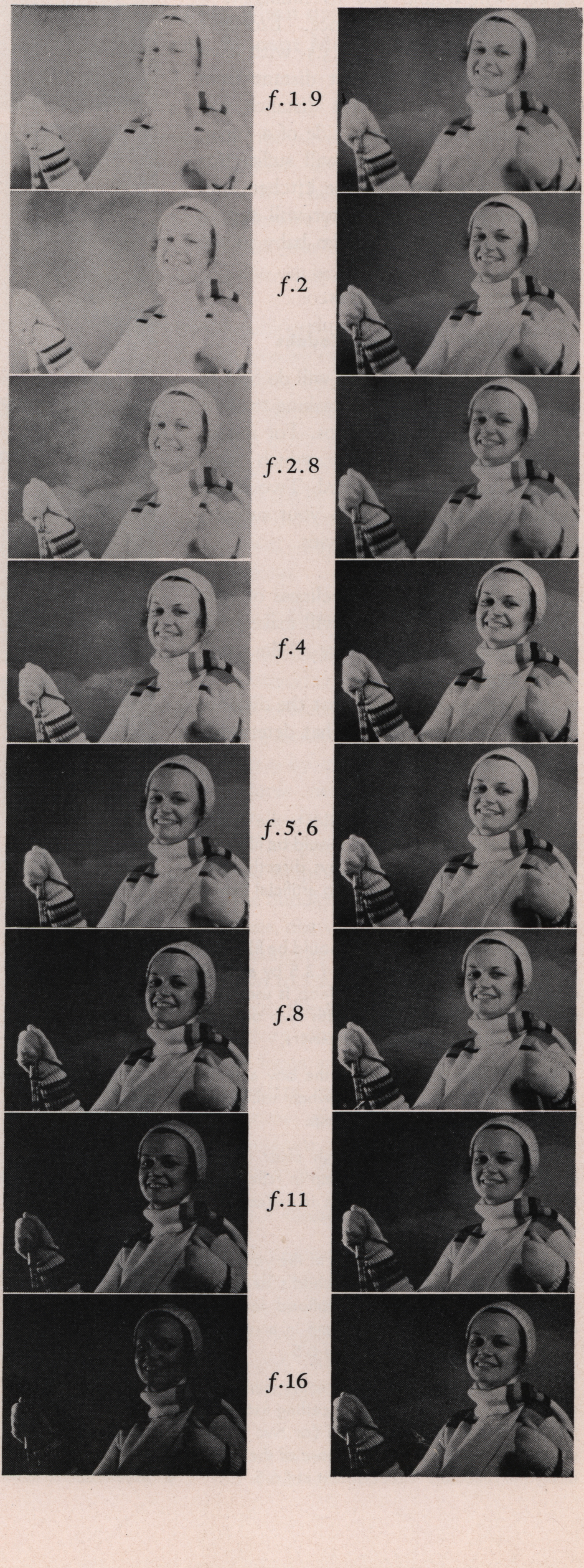
AMATEUR cinematography owes its success to the introduction of the 16 mm. Ciné-Kodak Film and to the reversal process by which that film is finished. The positive film on which your finished picture appears—the film you project in your Kodascope—is the same film you exposed in your Ciné-Kodak. In this respect it differs from snapshot film, which, as you know, is developed into a negative and from this negative a positive print is made on which the picture appears. Professional movie film uses the same principle. The films you see in theatres are positive prints from a master negative. So, you see, two rolls of film are ordinarily necessary to produce one roll of pictures, and it was the problem of overcoming the resultant costliness of this procedure which occupied Eastman experts when developing a movie film for amateur use.

The matter was solved by the introduction of the reversal process as applied to Ciné-Kodak Film. The film is exposed in the movie camera, developed into a negative, re-exposed in Eastman processing laboratories, developed into a positive, and returned to you ready to project.

Reversal processes have been known for a long time, but the early processes required a thinly coated film, and, after the development of the negative and its removal, the remainder of the coating was required to form the positive. As a result of this, the old processes gave practically no latitude in exposure. But with the discovery of a method for using normally coated film and *controlled second exposure* the wide popularity of Ciné-Kodak Film and home movies became an actuality.

When a film is exposed in a camera, the density of the negative obtained depends upon the exposure. If a full exposure is given, the negative will have a heavy density. If there is a tendency to under-expose, a thin negative will result. In order to obtain pictures of uniform density for projection in standard motion picture practice, the printing exposure is adjusted in accordance with the density of the negative, so that the printing exposure corresponds to the original exposure. A fully exposed picture, for example, requires a longer printing time than an under-exposed one.

The Eastman patented process allowed the application of this method of controlled printing to the reversal process, so that the varying exposures given in the camera could be corrected and a film of uniform density produced. And at the same time, a heavily coated film with great latitude was introduced so that wide errors in exposure are possible, and, within limits, the



The illustrations on this page, enlarged from two rolls of film, tell the story. Two rolls of film of the same subject were deliberately over-exposed from *f*.4 to *f*.1.9 and under-exposed from *f*.8 to *f*.16. The left roll received straight printing—no compensation was made for exposure errors. The right roll received exclusive Eastman automatic printing.

processed films will give little or no indication of these exposure errors.

In the early days of the Ciné-Kodak, this adjustment was made by experts who watched the film passing through the machine and controlled the second exposure given to the bleached film. It was the duty of these experts to judge the exposure required from the appearance of the film and to decide how much exposure should be given at this point to compensate for errors in the original exposure. But human judgment is not infallible. No matter how capable the observers were, they could not correct all exposure errors. The Kodak Research Laboratory, realizing this, was finally successful in devising an automatic method of controlling the second exposure.

Thousands of films which are received each day from amateurs are processed on most complicated machines especially designed for this work. These machines are entirely automatic, the films being fed in as they come from the customers' rolls and taken out of the drying cupboard as positives ready for projection. As the film travels down the machine, it is first developed to a negative, the developed silver is then removed in a bleaching bath, the film is cleared of the bleach, resensitized, and then exposed to light to an extent dependent upon the original exposure and controlled by the optical density of the film itself. After this second exposure, the new image is developed as a positive, the film is fixed, washed, and dried—all these operations going on as the film travels forward through the machine. In a little more than an hour from the time the film enters the machine, it is ready for projection.

The use of corrective printing

Remarkable as is this entire process of automatic processing, it is the second printing to which much of the credit for good movies must be given, for it is at this stage that the errors made in the original exposure can be largely corrected. After a customer's film has traveled through various baths, including developer and bleach, it arrives at the printer as a nearly transparent piece of film, varying somewhat in accordance with the camera exposure received. The more exposure given by the camera, the more silver bromide has been exposed to light in the camera and dissolved out by the bleaching bath, and the more nearly transparent the film has become.

When the bleached film arrives at the printer, it is inspected by an "electric eye" using light to which the film is not sensitive. The "electric eye" which scans the bleached images generates a very feeble current—a hundred thousandth part of an ampere—which passes into an electric instrument of watch-like delicacy. This instrument, a microammeter, causes a light aluminum shutter to open or shut a window, thus allowing more or less printing light to pass. This control is both automatic and instantaneous. A variation in the film coming to the printer is immediately corrected by the automatic control.

How it helps you make good movies

The combined virtues of automatic printing and Ciné-Kodak film latitude often salvage scenes 300 per cent or more under- or over-exposed!

Look at the two strips of film on the preceding page. They are reproduced from two rolls of Ciné-Kodak Film exposed in two Ciné-Kodaks operated at the same time and of the same subject. The first strip was given "straight" processing. The film received uniform development, bleaching and printing. It represents the best possible results obtainable today from using good film in a good camera with a good lens, when this film receives "straight" processing. It also shows that correct exposure for the scene was obtained by the use of the diaphragm *f*.5.6. With each diaphragm stop distant from *f*.5.6 the amount of light admitted to the film by the lens was either doubled or halved, with results which might well be expected: the image grows lighter and lighter from over-exposure and darker and darker from under-exposure. Only the correct diaphragm stop, *f*.5.6, gave completely satisfactory pictures. Only one diaphragm stop at either side of *f*.5.6 rendered usable pictures. Those pictures which were 200 per cent under-exposed at *f*.11 and 400 per cent under-exposed at *f*.16, and those similarly over-exposed at *f*.2.8 and *f*.1.9, are lost.

But what a different story is told by the second strip of film —the same subject, but this roll of Ciné-Kodak Film received automatic printing! The *f*.4 and *f*.8 pictures are almost as crisp and clear as those made at *f*.5.6; the *f*.2.8 and *f*.11 pictures are quite satisfactory; and even those made at *f*.1.9 and *f*.16 are usable!

This does not mean that you may ignore lighting conditions when making movies. The subject shown in the illustrations on the preceding page was correctly exposed at *f*.5.6, therefore giving the automatic printer maximum opportunity to demonstrate its usefulness. Had the subject been filmed in *f*.16 light and the camera operated at *f*.1.9, an *over-exposure* of more than 3,200 per cent would have resulted in very sorry looking screen pictures indeed. And the results would have been similarly unhappy had the subject been filmed in *f*.1.9 light with the diaphragm set at *f*.16.

So judge your exposure as best you can by referring to the exposure instruction plate on the front of your Ciné-Kodak and take comfort in the thought that Ciné-Kodak Film will give you the fullest cooperation in obtaining the very finest screen results.

Professional confirmation

It is interesting to note confirmation of this statement by C. R. Hunter and R. M. Pierce of the Universal Pictures Corporation in an article which appeared in the December issue of the *Journal of the Society of Motion Picture Engineers*. The following paragraph is extracted from this article:

"It is well known that 16 mm. films for amateur use are treated in the finishing stations by the so-called reversal process, and it is also well known that this process has been brought to a high degree of perfection, the quality of the reversal films being comparable with that of the best release prints made by and for professionals."

READ "MOVIE MAKERS"

Once again your attention is called to the publication, *Movie Makers*, issued each month by the Amateur Cinema League of 105 West 40th Street, New York City. It's a thoroughly entertaining magazine and the meeting place of all that is new and interesting in the world of home movies. If you would like to read it, your desire can easily be fulfilled by writing to the League and asking them to send you a complimentary copy of their current issue.

ELEVEN MORE COMEDY CINEGRAPHS

Features and shorts with Laurel and Hardy

With Love and Hisses

New York

Fluttering Hearts

THERE are three more new feature length and two short Cinegraph comedies for March, and three features and three shorts for April.

The March features are: *With Love and Hisses*, No. 4540, showing Laurel and Hardy at an army training camp; *New York*, No. 4544, in which "Our Gang" disrupts the world's largest city; and *Fluttering Hearts*, No. 4545, with Charley Chase and Oliver Hardy being tremendously funny. The two shorts are: *Always in Trouble*, No. 4546, depicting Farina in rural difficulties; and *When Belle Meets Bell*, No. 4547, with Charley Chase encumbered by a damsel with a bell complex.

The three April features are: *Shootin' Injuns*, No. 4548, in which the Gang becomes entangled with a magic house; *The Caretaker's Daughter*, No. 4544, with Charley Chase in trouble trying to bisect an eternal triangle; and *Flying Elephants*, No. 4541, with Laurel and Hardy cavorting through an epic of the stone age. The three April shorts show: "Our Gang" in difficulties with a bug collector's specimens in *Midnight on a Pullman*, No. 4550; Charley Chase daring all for his lady love in *Bargain Day*, No. 4552; and Laurel and Hardy in *One Summer's Day*, No. 4551, in which they get a swim but lose their clothing.

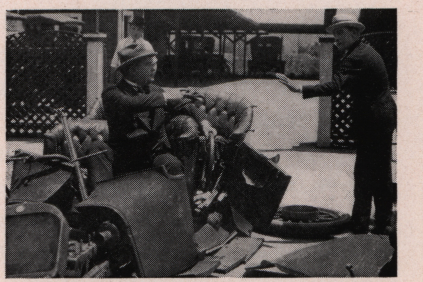
These sprightly comedies may be purchased from Ciné-Kodak dealers—the full length features, supplied on two 400-foot reels, for $48, and the 100-foot shorts for $5. Or rented from dealers.

Price reduction effective at once!

All Cinegraphs, excepting only the feature length comedies announced in this and the previous issue of The Ciné-Kodak News, are reduced to $5 per 100 feet.

Charley Chase and the original "Our Gang"

Shootin' Injuns

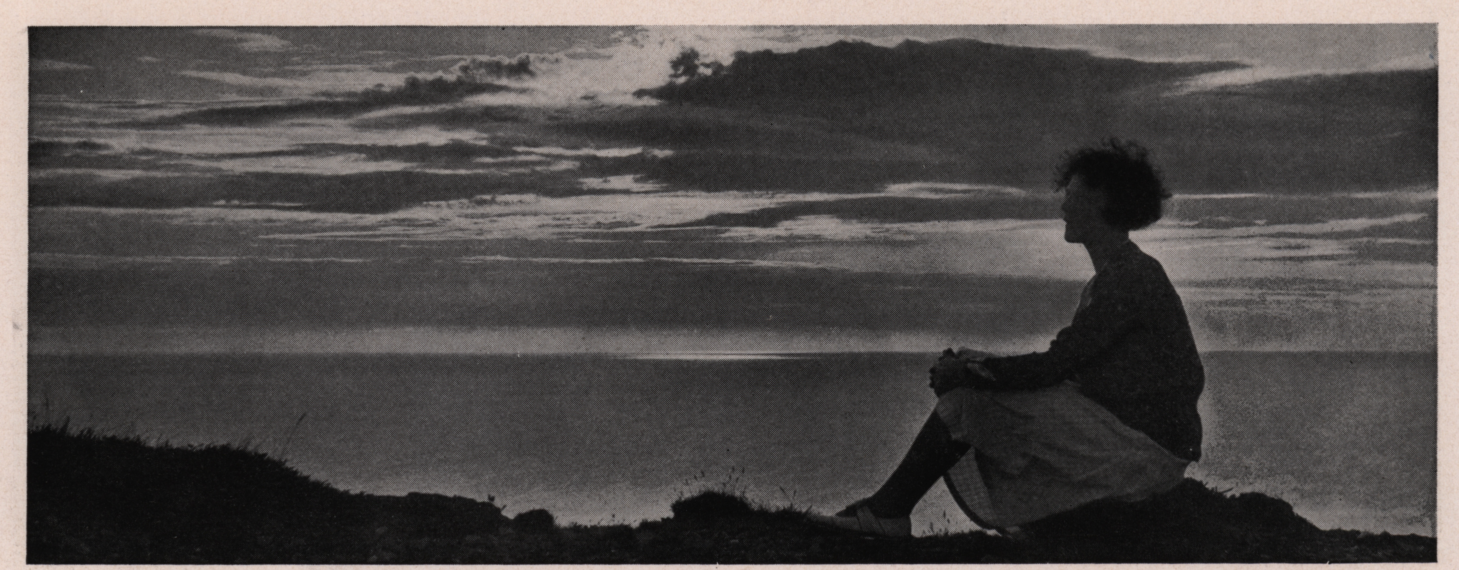

The Caretaker's Daughter

Flying Elephants

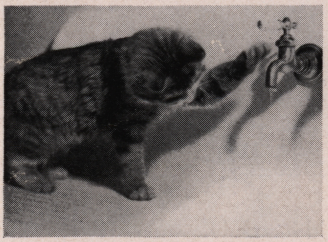
THE VERSATILE CINÉ-KODAK TITLER

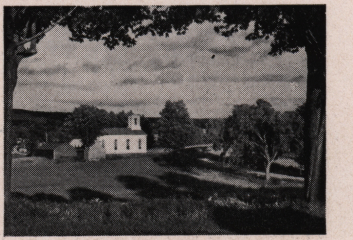
ONCE more you are reminded of the Ciné-Kodak Titler—far and away the simplest and most versatile titling device on the market, and the only one designed exclusively for Ciné-Kodaks. With the Titler all problems of framing and focusing are eliminated. You can merely type your titles on the cards supplied with each Titler, or have your camera subjects autograph their own title cards. And beautiful art titles are just as easy to make by using dull finished snapshots, or illustrations clipped from magazines, as backgrounds upon which to type. Or you may have your dealer enlarge frames of Ciné-Kodak Film of the very scenes you wish to title and use those as title backgrounds. See the inexpensive, versatile Titler at your Ciné-Kodak dealer's. Its cost is but $6.50.

Another title to be used with the Ciné-Kodak Titler. Just slip it into the Titler's easel—and shoot.

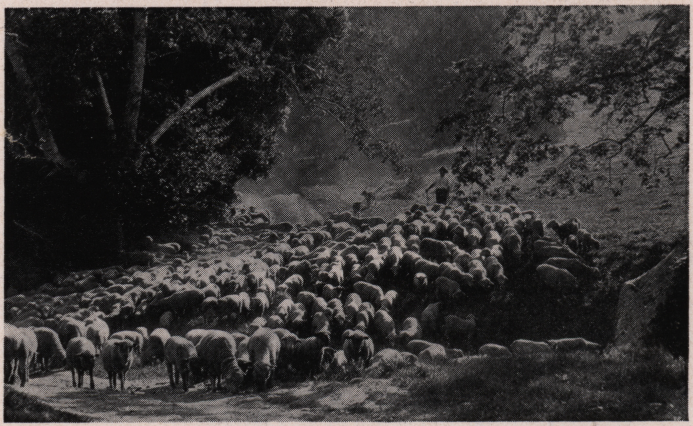


HINTS FROM PRIZE WINNERS





Pointers for movie makers from a few of the winners in Kodak's recent $100,000 International Snapshot Contest



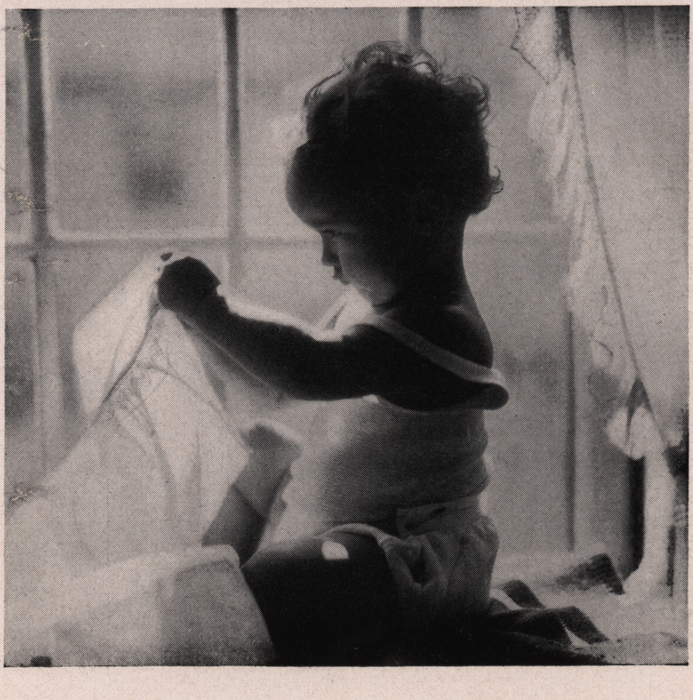
THE sunset scene speaks for itself. Remember that clouds add much to all scenics, that marine scenes without clouds are perhaps better unfilmed, and that Ciné-Kodak Panchromatic Film in your movie camera will get the clouds.

The kitten and the water faucet picture emphasizes the host of immensely interesting shots of pets so easy to obtain when camera wielders supply the cues which enable their camera subjects to supply the pictures.

The country church shot is illustrative of what can be done by the picture maker with an eye for lighting and composition. An over-the-right-shoulder sun gave sharp contrast between the clean white church and its setting, and made possible the registering of clouds—which would not have been the case if the sun had been directly ahead. The framing of this shot completes a beautiful scenic.

In the picture of the sheep, although the sun was in front of the camera, its position was again right—lending a hazy softness to the background, and avoiding unneeded detail among the sheep. You can obtain similar loveliness of composition in your movie shots by studying the miniature image in your camera's view finder.

The picture of the little girl absorbed in the intricacies of her wardrobe is, in the first place, perfectly natural, and a charming backlighting effect toned the entire picture with a delicacy typified by the transparency of her dress. Unposed pictures are easy to make with a movie camera, and backlighting, with either natural or artificial light, will be used for movie portraits by wise cinamateurs.



A scene from "The Fighting Eagle," starring Rod La Roque and Phyllis Haver.

A glimpse of "Annapolis"—an absorbing eighty minutes of entertainment.

KODASCOPE LIBRARY MARCH-APRIL RELEASES

Three new pictures distinctly different in locale—yet equally entertaining

MODERN romance, old world comedy-drama, downright slapstick—name your choice and you can have it in the three feature March-April releases of Kodascope Libraries, Inc.

First there is *Annapolis*, featuring John Mack Brown, Jeanette Loff, and Hobart Bosworth. It's a splendid picture and receives particular charm from a genuine Annapolis background, steeped in the tradition and spirit of that famous training school for naval officers. You'll certainly like it. No. 8176, supplied on five 400-foot reels, is available at a base rental of $7.50.

The second release, entitled *The Fighting Eagle*, boasts of the talents of Rod La Roque, Phyllis Haver, and Sam De Grasse, and is built around the court intrigues of Napoleon's tempestuous reign as emperor of France. It's a beautifully staged and well acted production that you will enjoy. Five 400-foot reels in length, this picture is available at a base rental of $7.50. No. 8175.

Hold Your Breath, the third release for March-April, numbers Walter Hiers and Tully Marshall among the amusing members of its cast. While *Hold Your Breath* adds little to the world's store of dramatic epics, it does more than its share to increase the risibilities of this troubled globe. This entertaining comedy is three 400-foot reels in length and is available at a base rental of $4.50. No. 2945.

Comedies, dramas, sports, travelogues, history, popular science—all are available from Kodascope Libraries, Inc., 33 West 42nd Street, New York City. A copy of their catalog may be obtained from their New York office, from any of the branches listed below, or from many distributors. The prices given for the March-April releases are catalog prices. Library members may obtain pictures for 10 per cent less than catalog prices. Membership in Kodascope Libraries is described in their catalog.

The branches are: Atlanta, Georgia, 183 Peachtree Street; Boston, Massachusetts, 438 Stuart Street; Chicago, Illinois, 137 North Wabash Avenue; Cincinnati, Ohio, 27 West 4th Street; Cleveland, Ohio, 806 Huron Road; Detroit, Michigan, 1206 Woodward Avenue; Kansas City, Missouri, 916 Grand Avenue; Los Angeles, California, 643 South Hill Street; Minneapolis, Minnesota, 112 South 5th Street; New York, New York, 33 West 42nd Street; Philadelphia, Pennsylvania, 132 South 15th Street; Pittsburgh, Pennsylvania, 606 Wood Street; Rochester, New York, 343 State Street; San Francisco, California, 216 Post Street; Seattle, Washington, 111 Cherry Street; Toronto, Ontario, 156 King Street, West; Montreal, Quebec, 104 Drummond Building; Winnipeg, Manitoba, 205 Paris Building; Vancouver, British Columbia, 610 Granville Street.

You'll hold your breath during this part of "Hold Your Breath."

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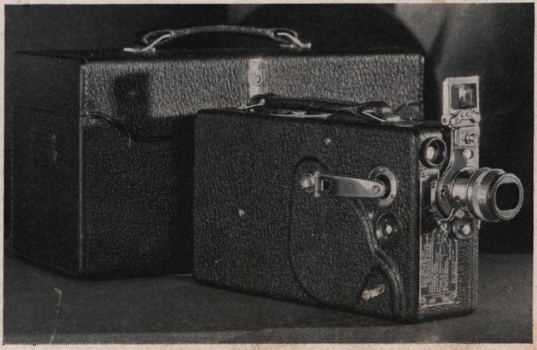

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